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DIKHOTOMY IN THE NOVEL OF SATIMZHAN SANBAEV "WHITE ARUANA"

Abstract. The article analyzes a novel of Satimzhan Sanbaev “White Aruana” with regards to the semantic layers encoded in symbols and metaphors inherent in the mentality of the Kazakh people. The novel had been researched by many literary critics as one of the bright stories of socialist realism, but has never been considered in psychoanalytical aspect and in the frame of colonial discourse. The theme of this article is a psychology and tragedy of the disabled war veteran and colonial discourse transmitted through an image of Aruana camel as a parallel to the main character, its genesis and interpretation. Texts created in Soviet times by representatives of Turkic culture on the border of a nomadic and sedentary lifestyle still need proper interpretation in terms of colonial discourse and a strategy for encoding meanings in the era of ideological censorship. The story of Satimzhan Sanbaev is considered in the article from the point of view of literary psychoanalysis and intertextuality, the semantic layers of the work are analyzed in the aspect of linguistic bilingualism. The article traces how the writer realizes his plan using the symbols and metaphors of nomadic culture, revealing the image and significance of the totem animal. The aim of the study, therefore, is to identify the semantics and functions of poetics that implements the theme in the text of the writer.

Key words: dichotomy, bilingualism, theory of duality, colonial discourse, Tenriism, archetype, symbol.

Introduction. Satimzhan Sanbaev is a representative of a unique group of bilingual writers who managed to convey the ethnic code of the Kazakhs in Russian while preserving spirit and authenticity of the steppe mentality. The phenomenon of Central Asian dichotomy has a thousand-year history, the basis of which was laid by the relations between two opposing and at the same time interdependent groups: sedentary farmers who spoke Farsi and Turkish-speaking nomads. It is the bilingual interaction of different cultures that formed the foundation of openness and tolerance of the nationalities of modern Kazakhstan.

With the advent of Islam, bilingualism in Central Asia had been transformed into trilingualism, when the Arabic language was added to the Turkic dialects and Farsi, first as the language of religion, then as the language of science and art during the Islamic renaissance, and eventually became one of the languages of communication [Mets 1973: 34-200]. For example, the poet and scientist Omar Khayyam wrote poetry in literary Farsi, and scientific works in Arabic. Another poet of the Middle Ages Alisher Navoi became known at the age of fifteen as a poet writing poetry in Chagatai (the dialect of the Turkic language) and Farsi [Kayumov 1985: 578].

Bilingualism as an expression of Eastern dichotomy has persisted in Kazakhstan until the beginning of the twentieth century. For example, the philosopher and poet Abai Kunanbayev had studied Arabic and Farsi in madrassas and at the same time attended a Russian school. In the writings of Abay there are citations in Arabic, Persian and Russian, and the level of literary

translations of the philosopher confirms knowledge of Arabic and Persian languages on a par with Kazakh.

With colonization of Kazakhstan and further establishment of Soviet power, along with the usual eastern duality, a new type of dichotomy arose in the region: Eastern-European, marked by an edge towards the language and culture of the colonial power. If the relationships of the previous groups were based on the will and responsibility of the individual, then the colonial policy brought with it the imperious nature of the relationship on the part of the imperial administration.

Soviet power modified duality into a totalitarian system, where many ethnic groups were deprived of their identity and freedom of expression in order to gradually transition to an ideological code with a common language of interethnic communication. Despite the ideological and political blockade of the Soviets, the peoples of Central Asia have maintained the centuries-old tendency of duality.

Experiment. There is a historical and existential dichotomy in the creative works of almost all Kazakh writers of the Soviet period, expressed through multilayered plots and meanings with an allusion to various cultural codes. As the philosopher and psychoanalyst Erich Fromm writes: “The dynamism of human history is generated by the presence of a mind that forces a person to develop and thereby create his own world in which he could exist in harmony with himself and other people” [Fromm 2012: 11].

In spite of the dictatorial policies of the Soviets, the Russian language and Russian culture through art and literature made a significant contribution to the formation of a new cultural phenomenon - Russian-Kazakh bilingualism, because, as noted by M. M. Lotman, language is the primary modeling system [Lotman 1973: 16]. The modeling power of the Russian language has enriched and brought changes to the picture of the world of writers of Kazakhstan through the canonical texts of Christianity and Orthodoxy, Slavic folklore and mythology, and of course thanks to classical Russian literature. The Eurocentric approach to education also played a role in creating an artificial preponderance towards European culture and art, but the ethnic code has been preserved due to the rich oral folklore and mythology of the Kazakh people.

Thus, by the middle of the 20th century, Kazakh-Russian literary bilingualism has been formed in Kazakhstan, and Satimzhan Sanbaev became one of the prominent representatives of it.

According to Erich Fromm's theory of duality, “...another feature of a person is a tendency to take for truth ideas shared by most representatives of his culture or approved by powerful authority. If harmonizing ideologies are supported by consensus or authority, the human mind is pacified, although the person himself does never completely calm down” [Fromm 2012: 11]. In Soviet times, many writers representing nomadic culture created their works in Russian, where fiction world was transmitted through archetypes and symbols of the Tengrian world, unusual for Russian culture, which include totem animals, as in the work we are considering: a noble and freedom-loving camel – white Aruana”. As S.V. Ananyeva has noted, “A prose writer burst into great literature with his famous White Aruana, which was included in the anthology of one hundred of the best stories in the world literature on animal life published in London” [Ananyeva 2019: 122].

Results and discussion. Consciously or unconsciously, Kazakh writers have been coding dramatic themes for Kazakhs in ethnic symbols and mythological subjects that are understandable only to native speakers of language and culture. The tragic events of the first half of the twentieth century: repression and the elimination of the elite of the nation, the destruction of nomadic culture and, as a result, the famine that led to the death of almost half of the population of Kazakhstan, were not discussed at the national level, but nevertheless became the subject of many creative works of Kazakh writers in the Soviet period and now.

Tenriism as a religion and belief in the eternal sky has retained its place in the collective unconscious of Kazakhs in the form of images and archetypes, which is especially expressed in the works of writers, artists, musicians as a result of creative sublimation [Jung 1991: 233].

Symbolism as a direction in art is very close to the nomadic picture of the world. As Rudnev has written, a poetic symbol turns out to be an effective instrument of creativity, allowing one to break through the veil of everyday life to transcendental Beauty [Rudnev 1991: 233]. Such a symbol for Sanbaev is the noble camel White Aruana. Thus, the main character of the story by Satimzhan Sanbaev is Aruana – a white female camel of the breed being revered in the steppe. This breed is so sacred by the people that the Kazakhs tied a rope with a suspension from a shoe insole to the camel's neck so that nobody would jinx it. In parallel with the noble camel, the protagonist of this story is the old man Myrzakul, a war veteran who lost male strength as a result of a projectile strike. Returning from the war, the man learns that his wife was cheating on him with his neighbor Sholak. This man is also a stranger to his daughter, since she was born in his absence.

The war has stolen not only health of Myrzakul, but figuratively his wife and daughter. “That year, when he had returned from the war, his daughter Makpal was five and knew only her mother. He could not take her from his wife, he could not leave her either. Folks in Makat condemned him for staying with unfaithful wife, for not having driven her out of the house, or for not leaving. But none of them knew that he would never have children again after being wounded” [Sanbaev 1969: 8].

As noted by L. Safronova, theory of Z. Freud about two opposing elements that control man – Thanatos and Eros, remain functional for literary critics: attraction to love and death exist simultaneously [Safronova, 1996: 44]. Myrzakul was not able to become a real husband for his wife, although they lived together until old age and their daughter got married. Therefore, having completed the career of a driller in the oil field and retiring, the old man was trying to “organize a household” – by buying some livestock to compensate for the failed family life by returning to ethnic roots, to the craft of fathers and grandfathers. “Every Sunday he visited the bazaar, checking prices of camels, cows or sheep, but he has never bought anything. Then he began to visit relatives in other places and villages. This summer he went to his daughter Makpal, then he had rolled along the Makat-Shevchenko railway to his distant relatives in Mangistau. From there he brought a white camel in the trucks of the builders, following the road home. It is unbearable heat in Mangistau in summer, which was not easy for camel. For a week they drove to Makat along broken dusty roads - from the well to well” [Sanbaev 1969: 5].

A camel for Kazakhs is a symbol of harmony and a unifying principle, where all the features of animals from the Zodiac are represented, from twelve animals of the Tengrian circle. Metaphorically, acquiring a camel, Myrzakul acquires all four domestic animals: a horse, a cow, a camel and a sheep, which are the main source of livelihood of nomads. According to beliefs of the Kazakhs, these four animals make up the four corners of the world, four elements and four directions. These types of livestock were considered sacred, they could not be offended, because each of them had heavenly patrons. Mythologically, the horse symbolizes the upper world, the cow is the representative of the lower or the world of the dead, a sheep is of steppe origin, and the camel combines all these worlds into a single whole, forming the cosmos. Myrzakul, who felt lonely among the people immediately has become attached to the white Aruana.

The novel begins with the lines "On the seventh day, it disappeared" and we are talking about a white camel, which fought off the herd and fled. This is the plot of history and a story of the escape, which has repeated several times as if in a circle and each time at a different level. So desperately in the work of Sanbaev “the call of the motherland sounded, the motive of attraction by the native land” [Ananyeva 2019: 122]. The colt wants to return to his homeland, to his mother, to his land, just as Myrzakul wants to return to his former life where no war and hatred existed.

According to Svetlana Sanbaeva, immediately after the publication of “White Aruana” “the first positive reviews appeared. In 1969, Satimzhan was admitted to the Union of Writers with one book published, although according to the rules there should have been at least two. [Sanbaeva 2019: 110]. A few years later, the novel was filmed by director Victor Pusurmanov

under the title “Where the Mountains white,” which has once again proved an aesthetic and artistic value of the work.

A fate of the film deserves attention in this regard. The movie was banned for fifteen years and the reason for this was the verdict of the third secretary of the Central Committee of the Communist Party of Kazakhstan on the ideology Imashev: “Of course, I can resolve it. But when the Germans and Jews come with a claim that they are not allowed to return to their historical homeland, we will be in uncomfortable position. The film can cause certain associations. And I am responsible for ideology” [Kanafina 2005]. These are only superficial associations of the Soviet ideologist, while a deep meaning of the parallel of the main character with the camel is more existential and has to do with the Tengrian picture of the world, the man is lonely but filled with a rich inner life.

The artistic space-time (chronotopos) in the story of Sanbaev is cyclical and interconnected with the seasons. The space with the steppe landscape is a nomadic picture of the world in which a person finds harmony with nature. “The artistic time of the story covers a two-year period in the life of the protagonist. The author reproduces the full natural cycle, meticulously fixes the timing of his narrative: the arrival of each season, sometimes with an indication of the month. Artistic space is perceived by the author in the inextricable proximity of man to nature and, at the same time, emphasizes the estrangement of man’s inner world from the external, a sense of a kind of inner freedom characteristic of the worldview of the steppes. The loneliness of an individual in a nomadic culture is generated and determined by nature itself, by the conditions of life, this is the loneliness of a person before infinity, the boundlessness of the world.” [Abdullina 2011]. The inner freedom in the story of Sanbaev is reflected in the image of a female camel, which seeks to break free from fetters that are alien to her, despite incredible trials and blindness, and, in the end, Aruana breaks free at the cost of her own life, leaving a colt orphan. Image of Myrzakul demonstrates Kazakh people in colonial dependence, people without future, since Myrzakul cannot have children, he has no heir in fact.

At the end of his life, Myrzakul takes the last opportunity to return to his roots: the cosmos of the Tengrian world, to the nobility and purity of white Aruana. The antagonist of Myrzakul – Sholak has involuntarily expressed his envy seeing appearance of the camel, because such a camel should give a lot of milk. But Aruana would not give milk, because it did not want to interbreed with the double-humped camel of lower breed and Myrzakul accepted the choice of Aruana.

But this fact did not suit the villagers, and while Myrzakul was being treated in the hospital, the neighbors forcibly cut out veins from Aruana's eyes – made her disabled, equalized with the owner. “The knife flashed dimly. And at once a wild choking roar swept the aul, swept across the steppe. Frightened dogs jumped up and burst into a disturbing barking.” [Sanbaev 1969: 11]. Then Aruana was forcibly interbred with a black, two-humped camel. “Aruana was standing at the pillar and beating in a frequent uncontrollable tremor. She seemed to have decreased over this morning, aged; the wool screwed up, got dirty. She moaned, shook her bloodied head faintly, her eyes were closed tightly, and blood drops were falling from her eyes with long eyelashes. The male camel already tied was jibbing in the far corner of the yard, dropping foam from his mouth” [Sanbaev 1969: 11]. This is a metaphor of the purposeful extermination of the Kazakh elite, violence and cruelty that led to blindness and acceptance by the people of the Soviet-imposed lifestyle and stereotypes that are alien to the culture and mentality of the Kazakhs.

In the book “Slave soul of Russia. Problems of moral masochism and the cult of suffering” the cultural scientist Rancourt-Laferrier demonstrates linguistic, cultural and literary examples that reveal masochistic features of a Russian character. He writes that moral masochism in Russian culture has been associated with Orthodoxy, based on the “ideology of suffering”. Within five centuries suffering in Orthodoxy meant ritual to imitate the savior, to strengthen faith [Laferrier 1980: 156]. Through the culture and language of the mother country, moral masochism becomes part of the life of the Kazakhs, no matter whether the protagonist of the story Myrzakul

resisting this fact. There is no doubt that the image and fate of a noble Aruana represents the cultural code of the nation, which had been degenerating in the course of the repressive colonial policy of communism.

Born as a cross breed of a noble one-humped Aruana and an aggressive two-humped black camel, a light gray colt means the writer's hope for a renewal and revival of the nation. "The one-humped female camel blinded by both damaged eyes was painfully giving birth. She accepted the two-humped colt well, although she did not see him, she learned to walk after him. And now the light-gray colt was guiding Aruana to the pasture, to the herbs in the spring far enough, then guiding mother home in the evening." [Sanbaev 1969: 13].

Conclusion. A phenomenon of dichotomy and bilingualism is embedded in the mentality of the Kazakh people, like the adoption of a certain average Other in Heidegger's theory [Krasikov 2002]. In the era of colonialism, artistic bilingualism became an opportunity for Kazakh writers to use the means of the Russian language to express metaphors and concepts of their native language. To create a layering of meanings and images, to write in a light style on complex topics, thereby answering the existential problems of being – one of the artistic techniques of Kazakh folklore was adapted by Kazakh bilingual writers to the Russian language. This technique has been successfully applied in the works of Kazakh writers at present.

In the Tengrian world everything moves and develops in a circle like the seasons, human history is also cyclical and repeatable, which is in tune with Carl Jung's thought about the collective unconscious: "Finally, we turn to the wisdom of all times and all peoples and find that everything is truly valuable has long been expressed in the most beautiful language" [Jung 1991: 45].

As shown in the present study, fiction authors not only give pleasure of art to their readers through creative self-expression, but also "cure" themselves through artistic expression. Such a statement has been proved by the story of Satimzhan Sanbaev "White Aruana". As Sigmund Freud wrote about the essence of creative sublimation, "if the bulk of people are ashamed and hide their fantasies, the artist flaunts them, albeit in a revised, aesthetically designed form" [Freud 1995].

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СӘТІМЖАН САНБАЕВТЫҢ «АҚ АРУАНА» ПОВЕСІНДЕГІ ДИХОТОМИЯ

Аңдатпа. Мақалада Сәтімжан Санбаевтың «Ақ Аруана» повесі қазақ халқының менталитетіне тән символдар мен метафоралармен кодталған семантикалық қабаттар тұрғысынан талданады, сонымен бірге шығарма дихотомия аспектісінде қарастырылады. Жазушының дебюттік кітабындағы «Ақ Аруана» повесің көптеген әдебиеттанушы ғалымдар социалистік реализмнің жарқын туындыларының бірі ретінде көп зерттеді, бірақ психоаналитикалық тұрғыдан және отарлық дискурс аясында бұл шығарма толық зерттелінген емес. Бұл мақаланың тақырыбы – Ұлы Отан соғысының мүгедек ардагері, қарапайым адамның психологиясы мен трагедиясы және Аруана бейнесі арқылы берілетін отарлық дискурс, оның генезисі мен интерпретациясы. Кеңестік дәуірде түркі мәдениеті өкілдерінің көшпелі және отырықшы өмір салты шекараларында жазылған мәтіндері әлі де колониалдық дискурс тұрғысынан толық зерттелінген емес, идеологиялық цензура дәуіріндегі мағыналарды кодтау стратегиясына қатысты да толық қарастырылмады. Сәтімжан Санбаевтың шығармасы мақалада әдеби психоанализ және интертекстуалдылық тұрғысынан зерттелінеді. Мақалада жазушының көшпелі мәдениеттің символдары мен метафораларын қаншалық қолданғаны, тотемдік жануардың бейнесі мен маңыздылығын

ашқаны туралы зерттеу жасалынған. Сонымен қатар, зерттеудің мақсаты – жазушының мәтіндегі тақырыпты жүзеге асыратын поэтиканың семантикасы мен функцияларын анықтау.

Кілт сөздер: дихотомия, билингвизм, дуализм теориясы, колониалдық дискурс, тәңіршілік, архетип, символ.

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ДИХОТОМИЯ В ПОВЕСТИ САТИМЖАНА САНБАЕВА «БЕЛАЯ АРУАНА»

Аннотация. В статье анализируется повесть Сатимжана Санбаева «Белая Аруана» с точки зрения смысловых слоев, закодированных в символах и метафорах свойственных ментальности казахского народа. Повесть из дебютной книги писателя исследована многими литературоведами как одно из ярких произведений социалистического реализма, но не рассматривалась в психоаналитическом ключе и в рамках колониального дискурса. Тема настоящей статьи – психология и трагедия маленького человека-инвалида Великой Отечественной Войны, а также колониальный дискурс переданный через образ верблюдицы Аруаны, генезис и интерпретация образа. Тексты созданные в Советское время писателями-представителями тюркской культуры на границе кочевого и оседлого образа жизни все еще нуждаются в должной интерпретации в плане колониального дискурса и стратегии кодирования смыслов в эпоху идеологической цензуры. Повесть Сатимжана Санбаева рассматривается в статье с точки зрения литературоведческого психоанализа и интертекстуальности, смысловые пласты произведения анализируются в аспекте языковой дихотомии. В статье прослеживается как писатель реализует свой замысел используя символы и метафоры кочевой культуры, раскрывая образ и значение тотемного животного. Целью исследования, таким образом, является обозначение семантики и функции поэтики, реализующей тему в тексте писателя.

Ключевые слова: дихотомия, билингвизм, теория дуальности, колониальный дискурс, тенгрианство, архетип, символ.

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